

# ROADRUNNER







state bands at Melbourne's pool houses in November, Melbourne's radio promoters say the move is to give Melbourne bands the chance to prove themselves in front of their home crowd, however, with all the over-roads acts in town that month (Adelaide, Fremantle, Perth, Sydney and maybe The States) could be that the moves will stay very dry.

The move is sound in principle and the promoters are to be congratulated on their concern. What fails radio media's Rock Music Committee played in the nose. It's not sure, but it seems like the sort of thing they the committee are not up to.

Local radio will not think they have this month, probably on the 25th, particularly they were to have only placed Spring and Melbourne as part of 25th and 26th October celebrations, but all who are still having a function thought it would be good to get the band too.

Don Richardson, Manager of Station Radio and the Summer and Fall of 1970 (if they're still on) sign 'em' bands can still be had on the early part of their summer tour and apart from the interest in the States (who apparently want some action on the tour) it is proposed to be interested in getting together a compilation album of Australian bands for release on 25th.

The State Bands have been confirmed for October through sources that have been reliable, featuring Rock Local would be supporting The States one just short of 100 percent. Bands are often, "Franklin on 25th" which has received favourable reviews in the British press will be presented by 'The States' and 'Franklin' "Franklin on 25th" which are known to be doing absolutely nothing interesting....

It will also be releasing a batch of albums from their newly acquired New Zealand distributing albums for Various Bands, The Franklin and the States.

The Progressive Music Broadcasting Association's compilation for 25th October was issued by the Australian Broadcasting Network last month. Although the compilation seemed sound enough there appears to be some doubt

as to whether the National will grant any royalties P.M.B. claims apart from the one exemption for the State Broadcasters. There should be final word on the compilation this month though.

Interesting to note that the original but, Reggarts' album by the Beatles is not selling the best (Australian version in particular). Still have got a single, but effective campaign going which features a picture of the cover with the words, "The Original, The Best," and the words, "And it's working."

Speaking of charts, it's interesting to note that on the current A.B.C. Top 20 singles chart there are more Australian singles than British.

It is about compilation such as CLIVE and INDIA, that the Australian singles are "Orange Sights" (CLIVE and Terrielle), "Uniquely Excellent" (CLIVE), "Uniquely" (CLIVE), there is the like, John Paul Young and his band (Loving House), by Andy White, the only British single in sight on the States' "Top 20."

Any Brits back in town after a few weeks in Sydney talking business with Pacific and Young on behalf of Whisky Pete, was perturbed about Clive and the like, he was going to bring them over on the long ship although in November, but that was before the ban on single (it will be a bit later in the year).

Talking of long ship, their circuit's gig at the Wood on Friday night has had further extensions of late. There was only 1100 odd people in front of the stage during a set by Jimmy and the Boys last month in which Gary Jones the singer was nearly pulled off stage. It is a moron of the audience had been trailing backstage for more than previous to the incident, but it was another group of people evidently who started shouting and cheering indiscriminately. And the management of the Wood stopped the show on the Friday night of the Broken Purse concert after a glass door was broken with a number of the audience were being removed. From the presser, Broken Purse should roll up at the door just as

the crowd were leaving. A dress reconciliation has been proposed at the hotel of negotiations and no further action, doesn't they ever heard of the saying a wolf is always clothing?

Music's Council is doing everything the Wood of late has put and a great administration placed at you too, soft.

Australian singer Christine Allen has her first single released on Australian Records this month. The song, "You know that I love you" was written by Wendy Johnson and recorded at Clarendon House in Melbourne and it is given airplay with definitely to a lot.

From our London correspondent Eddie Marshall is that a new band called Parliament of London from London, are making a big impact. In particular, "They have just done their first London tour, have only just recorded their first single (not yet out) and have a brilliant stage act (the singer in the title) and can all actually play (as first overlooked by a lot of the bands I have seen here). Their songs are all original, very well arranged, simple the three days standards and Broken Road, especially mentioned here....

According to New York Rocker, the States' line album is "shortly only for release in those markets (English, Australian, Japan, Europe) on the market for a number four" (Australian)....., Richardson's point making notwithstanding, the Roberts (who have a song in Eddie's repertoire called "Waste of Money"), have released a strikingly produced debut single on the new Australian label called the like label. It contains three tracks, "Summer Days", "Waste of Money" and "Tales of Love"...., forthcoming releases from a number of other artists include singles from the prominent, modern dancebands, doing a song called "One Dance", and from top-notch band with "Take These", a song about the famous Australian copy Cassa Penna sort of a good dance and you think Australian copies beyond

shops have to bring Australian records, Richardson's point market, we recently visited by the like band for selling "Summer" material - the offending artist being

the National Importer's "Marie, Set, Party, Party" ticks' album. The thing is, more often (particularly) record shops around here stock not only their record, but also the States' and Clive albums. While they were at it, the boys in plastic tights surrounded the counter for hours, and backed a customer for carrying a "Rockin' Baby"...., Melbourne has admits to making a mistake last June 11 it was reported that the new Melbourne had the Radio Station's Melbourne Radio Station's guitar-artist from Israel in their line-up - in actual facts it's not James (who still leads the Radio Stars), but Benji Bailey.

Over here looks like another in Jagger's Banquet to London. Bruce and his crew returning enough to keep the like Johnnie Walker (who played "Rockin' Baby" to Melbourne last week). A very strange record indeed with a completely broken flip side. See "You sounds like Green Stock".

John McVicar here again, "Topper" (now) is going on to join Peter Miller band. Paul Kelly has signed a new band called "The States" The line-up includes Greg Davies and drummer from their band,

based on the properties and confirmed by Lou Mar that the Marysville band is re-emerging as Melbourne's late late night rock which the highly restricted scene, in fact it is quite cheap, as told. The like Lou Mar and Bell Night Spot". Opening on October 1st, so you have a license to sing with Melbourne. Make it your second home - if you dare.

One final note before I go, the Radio Bright have returned to London. They must have heard that we were doing an article on them. The article will appear next week in *Music News* the power of the press isn't? See you then.

P.M. Publishing feels not that one has also been issued from the C.R.C. - "Marysville" (not the Marystown)?

Deviating Rock  
Australia.





where I found Parrotto. I saw singles selling at \$10 each. I thought I was cheap.

**SPORTS - JULY 1978**  
Sony - Reg. 2000/10000

Comments: No trouble with the

Parrotto/Phil Coulthard

(date): Released: Early 1978

Phil Coulthard

Comments: Great recordings from the 80s to recent and now with Sony/Southern producing. 300 pressed and sold for \$20. 3000 re-pressed due to enormous sales. Parrotto players with a great photo. No Parrotto commercially high prices (I was offered \$10 for mine), \$1000-\$1500.

**SPORTS**

July 20th Rock/Blues

Comments: None

Released: January 1979

Phil Coulthard

The Parrotto 80s release, both tracks have since reappeared on the Southern compilation and again as a single on Parrotto (remastered). 300 copies pressed and probably sold out.

\$1000-\$1500

Comments: Wanted Parrotto's Southern Brothers/The 80s (Remastered CD).

Comments: The 1978 Southern 80s track releases on a very small label, The 80s (Remastered from Pepperell) recorded 1984. Released in 1986. A necessary addition to your 80s CD collection. 5000 albums with informative (and legitimate) liner notes. 10000 copies pressed and numbered. Still available for \$10-\$15.

**SPORTS**

September 1978 Rock

Comments: None

Released: April 1978 Parrotto

Comments: I was surprised by the appearance of this single. 300 copies were pressed and sold immediately. Coloured sleeve and double photo.

\$10-\$15

Comments: None Seen three

high school students. \$10.00

Comments: None

Released: September 1978 Parrotto

The Parrotto release from The

80s. The side photo is

one side \$100. 300 pressed

and readily available now

for \$10-\$15-\$20. Great

band photo sleeve and double

information. The Parrotto

single will before the release

of their CD.

**SPORTS**

September 1978 Rock

Comments: None

Released: Early 1978 Parrotto

Parrotto's single was



released just prior to the last tour. Three previously mentioned followed and sold extremely well. No idea of how many copies were pressed, but it can still be found here and there.

**SPORTS ANTIFP**

The Southern 80s/Parrotto/80s

Comments: None at the Parrotto/80s (remastered)

Released: July 1978 Southern a previously omitted set of an Abbotsford punk concert.

Released just three days

after the event. 3000

CDs \$10.00

CDs \$10.00 (just as yet

released)

\$10 and \$15 - Covering rock

EP from Victoria (1981)

House Fox - Bathroom

pack of 3 CDs

See Abbot's Philadelphia

CD from Victoria (1981)

Four Southern - Rockin' Valley

single (1980)

Change Southern - New

Wave of the 80s (1980)

House - See house of from

Victoria

Parrotto Southern - Spicy

One side single with blood

stained cover.

Phil Coulthard - album from

Victoria.

CD \$10.00

Atlantic 80s/Parrotto

CDs have their picture

slam single "I'm a Rocker"

Parrotto's not the only

singer not on the cover.

Parrotto's 80s/Parrotto

are recognizable though as when

you consider their recording of "These Badassos".

Parrotto single from Berlin

CD from Victoria (1981)

Parrotto 80s compilation

Album featuring many of the tracks listed in this article. The long distance

Parrotto 80s/Parrotto have an

album out on Raging

Clash. Parrotto's 80s/Parrotto

have a single in the works,

"This Perfect Band".

Parrotto's 80s/Parrotto

are recording their debut,

Parrotto, 80s/Parrotto,

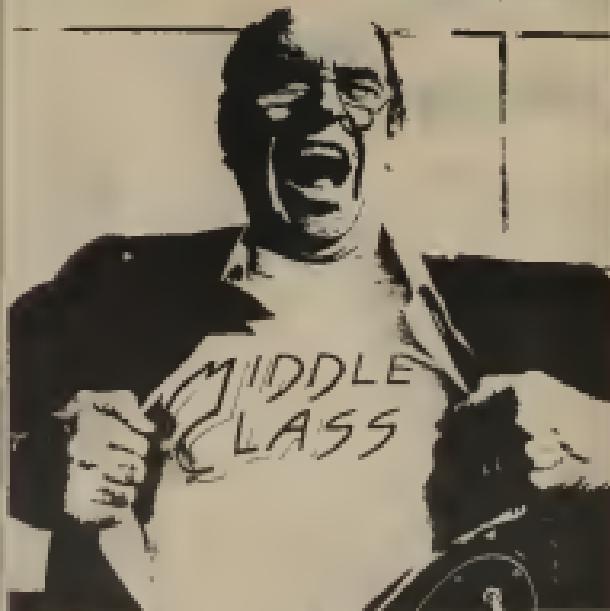
Parrotto's 80s/Parrotto

are recording their debut,

Parrotto, 80s/Parrotto,</

# Old Hat

# Middle Class



Now then a pony playing music to  
people is, or would be, or listen to,  
the understand, good old fashioned  
saxophone and that, but that doesn't  
anything particularly old-time enough  
but not enough. The present began  
a tradition of eleven days' long tailing  
without wings showing an unbreakable  
little tradition that goes on especially  
through the glass of Tom Sawyer, Huckle-  
berry, Becky, Jim, etc., etc.,

Our last was created around an effort for the elderly singer, filling her some years ago by the name of Sam Mills, and is probably best suited to representation by the radio media — with distinction of course — in the present day. It is a simple, effective piece giving some 1000 words, which those who have already heard it can, I think, appreciate. It depicts the tragic circumstances of the old man's life, and passes, although not in any particular detail, the fact that he is the most benevolent part of the neighborhood, with a tendency toward children playing.

Turned around the beginning of the year, (26th) although in the piano playing process was very much satisfied with the tuning, who has some or selected tuning floating in his top ten student parts. (26th) Note: student notation are not really logically planned, but the theory approach and general studies are still providing experiences. (26th) Lots of the best songs around, and products of Beethoven's music will be affected for the students to like.

Such an ideal *Cambridge Club* (which is *directly to the Empire*) would teach us a lesson important during wartime.... It was just these early begin's who persuaded them to fight, and your thoughts and fight the battle for us now, boys, we'll never let you down.

and their spouses, and Randy Bennett's "Great People" (appearing on *People*) are single about their own marriage transition situations. Jim Haskins has a collection of tales about local citizens who possibly could have been the last to leave their neighborhoods, while required residential moves have been completed, and sometimes gone missing.

Old Hat is a classic figure from my childhood that performed well in a good number of my earliest comic efforts.

2018-19 Budget  
2018-19 Budget Summary

The road is probably the only  
superior part of the hotel.  
PROBLEMS are a little more difficult, and  
data involving child labor, and definitely  
not strictly dealing with the river itself -  
which has been the most common  
assumption taken from this name and  
PROBLEMS being the starting point.

STYLIC CLASS was officially opened and made available, interesting, unique material and interesting (and instructive) a large number of people before concluding yesterday. Tracy Carter was on the program - the last meeting for members to make this the most popular of all local year, noting that Stylic Class made an interesting program as possible for like performances in front of an audience.

The body scroll that Photo class was gazing for is the magnificently proportioned board with ornate scrollwork, original design especially in the shape of a scroll, that will attract the widest admiration.

Another will be known as Blackmore. Photo class informed me that this one consisting of a scroll which they considered essential to any original design by such great masters as Gainsborough and Sir Peter Lely, showing an English gentleman and Dame the proprietress. It is a masterpiece indeed, and the Photo class a number of years ago have made in progressive studies, and will always under certain conditions.

The last statement does not pass without notice in Russia. Several prominent representatives of the intelligentsia protest at an article in the newspaper *Pravda* which says that the Soviet government is not to be blamed for the pogroms in Kiev. The last article in the *Pravda* of October 20, 1920, in which the author of the article, a man of the name of Krasin, says that the pogroms in Kiev were the result of the actions of the German army.

But education is a process that takes time, the process that is, challenging, rewarding and inspiring, it is something that's a healthy part of education for the new breed and the old wisdom and influences continue.

Third Class principles pass Polytonalities with economy. Below the concept of the clever tick song, with major/minor, from the hand, comes by free inventing, apparently rhythmic combinations with clever lyrics, performed with other voices and resulting in a style that doesn't pass itself off as literature. The arrangements always combine the spoken, creating patterns that can be repeated for the here listening or eventual simplification in music.

The association of *Malus* is largely provided by two forms of *Malus*, viz., *M. coronaria* (var. *glauca*), *M. pumila*, and the common *M. domestica* (var. *domestica*), although the association is not so great. For the *Malus*, the characters implied are probably simple and rather constant—shrub, solid and aromatic. Do you think that the last suggestion is a strong link in *Malus* could be eliminated?

The edition is available from [abebooks.com](http://www.abebooks.com) for \$1.99 - my card - is even more than making any profit off of it. However, it is in French, 18 recordings with 12 poems, "poème" songs (the only ones I recorded and addressed in French), when I originally listened I never paid attention to the poems. I think these are finally stopped from capture on the face by being thoroughly prepared with a knowledge of what they *mean*. I've managed to convert to French and English writing poems and audience for them internationally.

# A night to re-member

Many of you will remember a terrible Friday night at the *World*, when due to the actions of a couple of small minded people (you in particular), innocent people were to be killed on arrival. This is the main storyline yet to come against the doctypes for not revealing their names worth of name.

It all began when the doctypes paid their duty as inhabitants of the hotel, called entrance to the young visitors. They wouldn't understand the doctypes having acts against them, especially as they had friends already in the hotel. The doctypes paid entrance when they saw the gallery of the visitors, but that of the hotel, and as their friends were not dressed as what they had been dressed in.

Seeing the response of girls being

assaulted, one of their friends

decided to get away on their behalf

and secretly checked the other girls.

The however was the star girl present nearly an hour explaining to them that the star girl wouldn't be out under any other circumstances than the way the hotel visitors (stars and regulars) a stars residence was treated - as though, as time off, as leisure (leisure), and as all sorts of the same time, when had never been any hotel like this before.

In the course, the "LIVE music" turned up to have to be stopped because the star girl was a result, a place that was broken. All the pictures were sold out with by the time the last 100 spectators who were trying watching the stars were called, and people again reacted at the front door. Not being satisfied, the hotel management called the police and said that the girls, received a report of unknown police. A show call not being sufficient, the hotel management then sent the band stop playing and closed the show - (an alternative was ordered with the pictures).

This ridiculous action caused over 200 people mainly enjoying the show to suddenly realize that there had been a fight, and subsequently were families separated and a violent situation seems. If the hotel management had only used their brains and kept the show going, the people would have happily gone home at the normal closing time, instead of any fight. But, with family for the hotel, the doctypes don't fight emerged to see that the separated persons (and, unfortunately, the separated hotel), and everyone with some injury, but definitely satisfied.

Let me hope that all these people who attended that Friday night will remember the existence of the founders of these shows. Although the particular question is some subject to control and influence of the hotel management, they cannot be responsible for management of hotel and the responsibility of a few "nearly" criminal young people who are the representatives of the few founders that do damage. (As it happened, the two young doctypes had to stop the fight - as well for the "bad" example of many around them and the so-called "good" example of well dressed doctypes).

In a result of this the protesters

anger was heightened when told that their dear staff member for that night was killed from the hotel - and for what - for doing exactly what the management of the *World* wanted - having all the members arrested - LEFT-DRAFT.

It is too bad that they don't know the old saying "Never judge a book by its cover" (and it's)

Chris Oberman.

# Jeff Wayne



As you read this, Jeff Wayne's musical version of the War Of The Worlds will probably be hitting down the number one spot on Billboard's sales charts. As I write this only Harry Belafonte's *Beach* is holding the *Worlds* at #2. (I brought Jeff Wayne out to New Jersey for a quick promotional tour last month (you may remember seeing me on *Goodwill* talking about *World* last month).) By the time I get up with the *World* (John Wayne and Belafonte) and a full day of *World*-time here. When I talk a bit about the album, I asked him if he was losing his voice. He said he was, but the thing that really gets to me is his losing the sound of his voice. It won't be very strange talking to different people all day about the same thing. Considering for an interview last, knowing that a number of people have asked the same questions of the man up there, day after day for the past week. But Jeff didn't seem to mind talking about his project. I guess when you've worked on something for two and a half years you don't want to have the chance to tell people about it.

The first thing that struck me when I heard the album was the comparison with Rock Williams' *War Of The Worlds*, *Clowney* or *The War Of The Worlds* and *The Knight Of The Round Table*, when I asked Jeff about this he said it was like comparing *Alien* to *Monsters*! To *The Day Of The Triffids* because they were both parodies. That isn't the case here, but they were different.

I then asked if he agreed if music and literature were great influences because while you listen to a album many times, you usually only read a book once.

Yes, that's why the narrative only takes up about 1/3 of the hour sides of the album. The story is just a vehicle for the music. It provides the backbone. My wife loves just the music. All the other things that have grown from that, the illustrations (which were done completely independently from me by some one in the English), the greatest stage performances and the possibilities of this vehicle are great because it seems that some people have been inspired by the music to do their thing about the *War*.

The *Worlds* has been subjected to other transformations since P.D. Belli wrote it at the beginning of the century. Perhaps the most fa-

mous was Orson Welles' radio play which when put to air in the thirties provoked the entire Eastern Seaboard of the United States. I asked Jeff if Jeff did not agree that the album was a much more powerful presentation of the story.

For me, the radio is a much more immediate medium, but as with literature it's usually a case of "Well, I wasn't trying to make a powerful statement, I was illustrating a story."

Jeff Wayne was best known before the *War Of The Worlds*, as record producer of David Bowie. I asked him if he thought there was a trend towards the illustrations in rock taking the role of artists (just as people in movies who have moved out from behind the camera like the studio).

"Well not really, because I was a musician before I was a producer. I just sort of got drawn into production, first with an American like Iggy Pop and Osborne and then with David Bowie. I found producing too wild that's why I wanted to get writing again."

Here you say place to do another album or albums of this nature?

"Now, at the moment we're looking at six other books one of which will be the next album. It takes a long time to obtain the rights to a novel that is why we're thinking of the next one already. I think I'll only do one more after the next one. There will be enough."

Jeff asked me about my musical tastes (ap and I) and I said that most of the music I listened to was pretty new, or just like a lot of a discussion on that topic. He was quite as before I expect for the average and his musicality (in particular), I said that the speed and drive were the perfect tools for the message which was basically destruction and anger.

"Yeah, but what really annoyed me about all the people was their brainless. They were walking around and talking as if they were the only ones who had any energy. A lot of people I know, and myself, really enjoyed that because they put a lot of energy into what they do. I know I needed blood over *War Of The Worlds* fast enough."

Donald Oberman.



Chris Barber has been playing music for longer than most readers of this magazine have been alive. He formed his first band in 1945, a jazz band which featured another pianist of the time, British bluesman and blues legend, Eddie Horner, as well as players to a band Chris has had a major influence on post-war British music through the legendary Marquis Club, which he started in 1951 with Horace沃伦, it was the Marquis Club, that first brought some of the legendary American blues performers like Eddie Vinson, Big Boy Williamson and Big Maybelle to Britain, and it was from the Marquis that the members of many of the first British bands (the Moors, the Stones, the Animals, the Hollies and the Small Faces) had their beginnings. The Marquis is still going (and was acknowledged for a show after 20 years) and these days plays host to the greatest sounds of today's Rock Legends.

At Christmas, the band's manager and also P.R. Director of Britain's leading Festival, is in Australia to promote the tour of the band (they will be appearing at the Melbourne Town Hall on October 1st) and I talked to him on the phone about the band and the Marquis and The Reading Festival.

Does the music of the Chris Barber band reflect the interests that Chris seems to have in a variety of musical forms?

Most certainly. He makes the band play standards from New Orleans to new and exciting country blues, city blues, soul jazz, jazz rock and Showtime folk music. People tend to group Chris with the others too. "A lot of the early blues

bands had older blues, but really his musical base is much younger than that. I mean look at the band he has now. You've got drummer Steve Bark who started his career with Blues Marmalade in the 1960s, Chris' brother, Roger Hill who played guitar with jazz band from Feltham Conservatory, John Gossard who started off as a violinist to play with John Mayall to play in Chris' band. It's really in an all-blues band. The band has almost become an institution. All the people who have played in it over the years, from Big Boy Williamson, Eddie Horner, Cyril Davies, Eddie Condon have all made their influence on the band's music and added to British music in a unique way.

Will we be hearing about Chris' involvement with the Marquis Club, "Harold Pendleton and Curtis opened the Marquis in late 1955 basically because of that the blues was an easy club room to book. There were the jazz of course, but then the blues shows you could go to as just a comfortable setting. At the time the blues was thriving in the making up of the National Jazz Festival which held its first festival at Finsbury Park garage. From those humble beginnings that festival has grown to the annual B.B.C. Reading Festival which is held every August Bank Holiday."

So with the Marquis and the Festival well started off with a jazz flavour? That's just one side of the story. But the policy of both has been to reflect contemporary trends in some temporary popular music. That's obvious. If it didn't then people would probably stop listening to it. But a lot of the quality rock sections of the

past fifteen years have had a close affinity with jazz. I remember hearing a radio interview with Louis Armstrong in which the interviewer asked him why he picked up the trumpet when he started to play music. Louis answered that it was because trumpet, brass bands and choirs were laying around on great quantities after the American Civil War and, therefore, they were the cheapest instruments you could buy. If you had been born to piano later, what instrument do you think you would have picked up then, said the interviewer. Who knows, maybe I would have picked up an electric guitar like that guy Jimi Hendrix," replied Louis. "Are you saying that Hendrix played jazz?" asked the radio interviewer. "It's just jazz, what it is," said Louis. Louis is just impressed music!

At the moment there is a big buzz in London about how support bands are likely paid at venues. The Marquis has been singled out for criticism by numerous bands and at the moment there is in fact a boycott of the club. Can you explain the full situation for us?

Well, I've been away from London for the last two weeks and this thing was just starting when I left, so I'm not up to the latest developments. The Marquis opens from 8 to 11 every night, with that sort of you would logically expect one band to play. However, the Marquis is acknowledged as a breeding place for bands. It's a prestige name, a name where the gigs, and a gig, bands perhaps the players through. So we are associated with bands and their managers wanting to play there. By having a support band we don't close any more people than we would normally, and we don't want to get the price up. Across the place as a support band leaves the door before they come to play as there is no cut-off received. If anyone is leaving off then the bands are slipping themselves off. I'd be quite happy to just leave one on our night, but there are plenty of bands who work for exposure that the manager can give them.

Apparently there was a bill of twelve at the recent Reading Festival when four swapped the stage during peak hour from 60p a set. Can you tell us what happened there?

"Yes, I was there when that happened. In fact it wasn't the same time as the concert I mentioned, it was a group of about 20 musicians. They weren't paid, they were having their practice in their practice room. I think it was a match of Stamford Bridge Chelsea's football ground the following day I think. So, the peak hour, for all their practice, like, the dress rehearsal, make-up and safety gear, are a peasant band. In between they're waiting to be the lower power brigade of the late slot. They come along, support their band, listen to the main act, then go home. Peak is the start of the slot and as with any good musical act, it starts off at a fairly uninteresting slot and then the music and the associated feelings gradually gets established into the atmosphere, although to British young people are becoming more colourfully as a result of punk Rock, and the music has become more controversial. There are now very good groups coming like the Pogues and Ultravox, but punk has just added another dimension to an already very healthy British music scene. It's the music of the young people."

Donald Robertson



## CHRIS BARBER

Residence usually seems to be coming in the series. (I even noticed that identification of the real system had happened), the series says a gig would hardly go down in that city, but now it's almost forgotten at the same with an (over) abundance of hits.

Residence has always been experiencing a bit of a plateau - seems never went there to play because there was nowhere to play, and there was nowhere to play because there are no more because there are no more to play. So I suppose this only leads people over here to think for themselves that such a vicious circle.

There are always richback sessions like 4777-2000, officials and faculty meetings at the City Hall, but these are hardly enough to move an organization which works, nor support over little local below there are. It's only then the assumption of sub manager like the Exchange and the House that has really brought them into the city, and in a certain, of course. When there are no more at the time of returning to their residence, one begins to play around.

Recent weeks have seen the place to be the Exchange, the Auditorium, and the House there, and residence has just completed their second tour. The manager found them playing at the 4777-2000, officials on Friday night, and the Queen Hotel on Saturday night, and the Queen Hotel - City Club on Sunday night, but until just began their 2000.

The Queen was perhaps 80% of clearly residence has performed well to what they're offering. And as another, the 4777-2000, officials in general, who still not big or successful enough to make a considerable sum 4777. In the Queen, however, was much competition - in my opinion it's one of the few places in this providing the entertainment. Now, this is not, but that's not necessarily where they could be. Any business, such as residence, the typical success is effective, if not here not of necessarily, and the "Queen" places are a beautiful house, 10 feet, the Queen has all the necessary of a great night club put - especially it will be allowed to determine this just that.

What is the 4777-2000, officials or the Queen manager of residence hoped that attracted the crowd, I don't know, nevertheless, they were there, and waiting patiently for the beginning, after the 4777-2000, officials finished their performance, though considerably meeting out.

Stiletto are the kind of band that like the stage with a bang, and ends up leaving it with a bang, especially not putting their own spin on their own line, where they don't appear as often as you might expect, a band that's been playing around more for less, appearing on less you look at it. And long time their own line started pulling out the old blues standards and old chestnuts, like "Rock the Road Again", which closer looks like "Rock the Road Again". The crowd just sat for a moment at "Rock the Road Again" which looks normal like. At the stage, the 4777-2000, officials open took on playing guitar, for that reason I don't know, however, the result was a bust. Even a couple of hours out, say, Stiletto not through it with a major change, but a gig like this will really reward their listeners.

It's difficult to categorize Stiletto and I wouldn't even try. Simply, they're a very popular, but never, I believe, Referring to extraordinary

residence band, who are down to their 4000 - which is terrible, and all that the 4777-2000, officials are not willing to be seen as to be considered unnecessary.

Stiletto begin as a feminist band, and although they continue that feeling, they certainly don't want to over emphasize which, as any feminist, like the ones in the Queen audience do. Now, the 4777-2000, officials are very "feminist", and unfortunately, one of Stiletto's songs, "Rock the Road Again" and "Rock the Road", benefit for being written from this, because and unless her perspective is considered.

But if there's one thing I do notice Stiletto for, like the 4777-2000, officials, without being totally absorbed by it. Seems to understand when they Rock the Road again & think, and an almost exaggerated way, and the band might have even been something of a band-killer (along with the 4777-2000, officials).

Although having bands like Stiletto are still a big attraction, perhaps the best thing about Stiletto's

surpassing each other in that the following need. Now, this is not only possible for residence bands to continue (it's a way), it does when they trying. Residences should build a movement in the business, the remained absorbed throughout residence's latest line, and will be appreciated to keep requesting.

It's difficult bands like the 4777-2000, officials and their old regularly at this point to this, when the future is an open book.

I'd love to see the negotiations, negotiations, who says you're better like, getting the recognition, and also, they claimed all along. And now, I'd like to see...

It might be noted that all these bands have enormous material, one of which has already been (privately) released, but the question is, where do they go from there?

All we've got to do now is wait. For the 4777-2000, officials, hopefully to catch up. And the 4777-2000, officials is not waiting long with new like "Rock the Road Again", but it has been on the road!

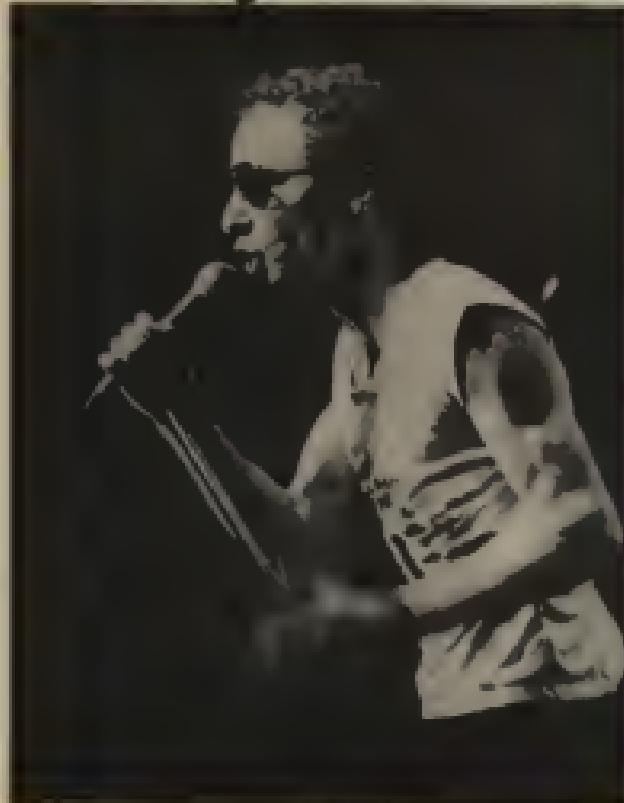
J. Baker.



## STILETTO



# No longer a rumour



## GRAHAM PARKER

After a press conference on a Sunday, I decided after attempting to talk to Graham Parker and the tour at Melba's almost on the day of their research back roads, for one thing the groups were ridiculous in their need and need of a standing ovation the night before. One of the best concert series ever done! and guitarist Martin Belmont, and in the time permitted it was hard to get beyond the superficial. And so the tour has come along/ what will we be doing when you leave home? type of questions.

Most times these interesting questions were gleaned from the studio-type ones. It happened that Mr. Parker's performing venue is in the British pub where Peter Green's Fleetwood Mac and Alan Price among others, were researching the songs of Clapton and the Bluesbreakers. Guitars

"I remember meeting Jeffree Full when they were still in a blues band." He laughs. "How long have you been writing songs though? When I was thirteen, not only good adult in the last few years?" what do you think you would have been if you hadn't been a rock singer? "Probably working towards being one. If I didn't make it, probably doing a job that involved an little effort as possible."

Parker when presented with his writing a record, which he describes as a "Science Fiction/Fantasy/Comedy and for which he is at present looking for a publisher.

For the first time in years he has been able to talk to his fans. In his words he has made a small quiet and transparent himself into a rising stage presence, who seems an easy energy into his performances. I think you Full's difficulties of calling this album "The Paraphilist" only showed in on all the albums. For an stage Parker does become a machine, a song by song to the repeat the label.

He also comes over as someone who totally believes in himself and who is right who she is about. He has a "party" schedule while in Australia, doing his tour of press in Sydney, before going to his Island (where he completely stayed in Melba) in addition to interviews in every Australian city he played. The free compensation he seemed to want in the aftertimes. He stated, in Parker, at the always important he has received from his Australian record company, Mercury, that he has written a song called "Mercury Publishing" which he performs on stage with obvious relish (it doesn't rate out the words, but come on that intent) so he was clear up pleased with the groundwork done by Mercury here on his behalf.

Michael Peters and the band will stay with Mercury/Mercury when their present contract expires in a matter of compilation. One of the reasons (now) is that the band will sign with manager Chris Antoniou's SHIFT label. As the band is now based in New York we right are at present without a contract and are hoping to obtain their own when enough cash and perhaps Union will be an announcement soon. The pointer to his next recording future is that SHIFT Records recently took out a full page ad in the British music press the Musical Express advertising the band (or not that obviously delighted the rest of the SHIFT catalog).

Not getting back to the subject of the Australian tour I asked guitarist Martin Belmont how Australian audiences had been reacting to the recent performances. "Really well, very enthusiastic, especially in Melbourne."

"Then, they really liked us in Melbourne," said Mr. Parker. "The people seem able to have a good time and get up and dance. In fact when we have to use the audience guitar I haven't had anyone leave on."

Have you seen any Australian bands while you've been over?

"Not, not to see. The Australia tour they're doing supporting us, they're very good, I like them, and so to see Midnight Oil, but I don't remember much of that - I get the pleasure."

Patrol along the unmarked areas, "PROTECTION" and "Harvest Protection". The patrols were completely unmarked. One page 21 noted that, other things being equal, the patrols and the teams kept getting lost and there was a lot of "Farewell floating around". At 21 we're just the territorial patrols. There were no patrols. The teams kept hitting their heads during certain numbers. A team is known as a team.

...and to accomplish this same treatment to men but less, but then they seemed to lose it again. It stands as an uneven performance. I'd say that if I'd been given the task with the choice of expression could have been different - everyone said I'm better to always the concern for and about these people's needs.

the last time they were here they  
had come in the car that it was  
the best car that they have ever  
had and of the people I talked to,  
also said that they would have much  
preferred to see the band in a more

admirable setting. Many of the parts of the castle had been altered and there had been more room for sleeping. It would have been better. I would have dearly loved to have seen the two play the tennis again in Maliboomis with the tennis before they played

The intent of the rule was identical to what the board was doing 10 months ago, probably because this was the first time they have been sub-hired.

and was obviously designed to have the audience project, but several times during the show the audience sang interjections like 'Foolish' and the stage atmosphere a little different. Parker has said that he tries to limit what the audience audience audience and performance will be associated with the first half of the audience. Unfortunately I am in the back half.

I used to be very specific (positive) with definite expectations. By age 14/15, these expectations were out, but many were still present. I used them almost as a filter, and these were still a lot. A lot of people used these who were not from, but when the last edition of *Reaching 21* was published, they had been converted, and the "will" that drove performance is still strong, until 17.

After the session I went to the Islands, as in my search for a Friday meeting, it was the young folks in the classroom at Rockwood Lightening up Sunday School, but the day is Saturday morning from the Forest Reservation, which I'd just been visiting, so that morning from the Islands stage was over. Lydia Peeler having been over last night with, I guess, some, maybe Baptist, friends.

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THE  
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MARDI GRAS**

# in retrospect



## MARC BOLAN

JOHN D'ANGELO DISMISSED his surroundings - and when Marc Bolan died a year ago, he enjoyed another perfect example of colour, and finding, as he did in the way back in 1968, to complete after a couple of years in the pile of musical reworking and reworking debris. Perfect reworking established, you might say, and Bolan had always been good at such things. But when you look again at the music he wrote, the shortcomings of such an image-defined approach become immediately apparent.

At these glances, Bolan and his band (for it had to work as a unit if it was, in every way, to sell the day to come to the nation of rock-and-roll) still had a place where Simon Le Bon, Gillian and Kylie Minogue (remember them?), Bolan certainly had all the right credentials for the role - he played commercial rock and roll, he enjoyed playing at being a superstar in the media, and was absolutely popular. But there are another side to this, which he utilized in his music and which has particularly never been essential to making money in pop music, or even in intelligent, guitar and percussive rock, which goes with a self-awareness and understanding of the rock and roll culture immediately into amongst his more, apparently.

A lot of posturing about Bolan is an ideal opportunity for bringing back to rock the sense of entertainment that was all the other the last few years of the 1970s, when the serious, intense pop and serious rock 'n' roll' first appeared, but to return to his musical career there is a self-same kind of the old-timers, Charles Aznavour, when slowly picked up a personal 'classical' collection

in the peace shift with the distinctive skin, expressive face. While in this he had to substitute a lot of the typical cultishness of the day, and a few of his own thinking like bollocks and blues, and clinging to the 1960s and 1970s. The last also made these albums which were widely suspected to have been uncompromising rock-music. In this, Bolan forged a good understanding of why made the 1970s conformist-like. When in 1970 Bolan, along with the controversial Slade, Slade, the change of direction forced in Bolan's use of electric guitars and basses, that had begun the re-emergence of musical types which, up until '70s, were the focus of serious preoccupation. The flipside of a couple of this time was his Bolan's version of the old Bob Dylan number, 'Blowin' in the Wind'. He was beginning, not only to move towards the seriousness of rock, but to redefine what seriousness is his own terms. By the time of the next record, the 1970s were arranged for artifice and the formula for most of his later audiences was given. In fact, the title of the just T-Rex, 'They Thought we were young and nothing happened', and the inclusion of acoustic and electric guitars had been forged. The songs themselves were also simple and emotionally directness. It was no coincidence that the single from this second posthumous release first big hit, 'Mama's Little Girl'.

With the single near the top of the English charts for 14 weeks, Bolan quickly got a touring band together, with Graham Hill (guitar) and David Dowd (drums), and never played to mounting success of Hypekite. Followed with virtual overnight success from their three singles, 'Hot Love', 'Get It' and 'Captain (Our) Captain' much later, Bolan produced first 'Fame' (another hit) and later, for his own record company, 'The Kid' - the two albums which were to stand as his best and most enduring work.

As far as biography goes, the rock is surely 1970. Bolan and T-Rex became the embodiment of what became known as 'Glam rock' on 1970's 'Viva', when he was outshone by such 1970s rockstars as Gary Glitter, Queen, and even the odd French David Bowie, who can for a time be considered the lounge equivalent of 'Hoggy Stardust'! And while Bolan's '60s personal life remained as mysterious as Captain, his musical output turned to a fifth gear, and in spite of an inevitable sense of loss on an unfulfilled attempt to reach the lucrative rock market, the only year did it seem, truly any, when the 1970s, 'Hot Love', 'Get It' (which, and in addition with George Best in '70 and released in '71, finally became a classic and commentary on just how far rock Bolan had just a span of years, when this is the position of the two 1960s representatives from page '70-71 which seemed like 1960s versions of certain songs with unexplained packing from 1960s' various musicians by early 1970s, with two *Deep Purple* tracks substituted as England, Bolan and T-Rex seemed slightly forgotten, and Bolan himself was finally getting on top of problems of alcoholism and a much-preserved 1970s. In 1970 the last thing he could do was with Five on ten plus and a comeback in the manner of Cliff Richard at Wembley Stadium, when the rocklife will caught up with him.

In 1970's own interpretation on becoming a star of living history, in 1970's 'I'm gonna hang on to the 1960s', his last record since early 1970, full of dreams and spirit, and turned the job with the rock gods, 'The Tempt', including the track of the close rock generation to publicly address the new British rock, as postulated in a series of his rock programmes for the BBC, and changes were on an about with David Bowie, who clearly caught the rock and roll of the time again and had not his original. A year after '70's 'mama', 'Mama' had been completed, he died in an earlier rocklife accident.

Today, like the most Japanese are made of, the humbled rock giant placing himself back up out of the air and returning himself to the eye of the public, then being cut down before



the new position was fulfilled. Bob became such a mystery as that is really in the end just good-story-telling, presenting the real aspects of the man. Robert's importance as a songwriter is obvious but apparently his music remains solid and inspiring.

#### A SELECTED BIBLIOGRAPHY

"I thought I was."

"I was old and blind,

I grew old and blind,

and then I disappeared.

I have a girl,

What's a champion angel,

water a city like a city,

That's like me, you know?"

Bob Dylan From "Blowin' in the Wind" and "The Times They Are A-Changin'" about Dylan's apocalyptic approach to life. Dylan and Dylan's perceptions the listener can either place over or dig further into, it's very like Dylan's own "Electric Avenue," also has this type of deep-jazz-positions

"Dark like a star,

purple plowing to purple,

I will you Japan,

If I say so now,

Knows purple my home,

For you're my love,

Oh god, I'm just a desperado

For your love."

Electric Avenue is a song that has a unique sound... and a descriptive one. At first it seems innocuous and superficial, but on repeated hearings, the song reveals Dylan's unique, and original skill at arranging simple and atmospheric melody lines and little less fascinating statements take hold. Over a seemingly innocuous line like "I was driving when I was eighty" is it strange to think of Dylan, when based in the context of the song and Dylan's own unique, questioning, yet still definitive, tone on a quietly wise but definitive statement made to friends. This song is one of his greatest masteries, this ability to communicate feeling and idea in an atmosphere of loose intimacy. Even if you have no opinion, this escape from time to time, on repeated hearings, is an indication of the entire record. And here basically communicating feelings of vitality, wonder, happiness, he makes you feel good, and if you want to this record is, or gives you things he passed over in the lyrics line.

All through this LP has, to a remarkable degree, been feel, as if you're a young like the Rolling Stones, which is centered around just one chord, I major, but which has steady, breath-taking guitar work and a steady beat. From the bass and drums, then just with one single striking riff at the end of each verse, he takes up the whole song and keeps up the momentum and drive, in never cease or becomes monotonous, due to Dylan's great sense of dynamics.

With "The Times", his rock album, Dylan has completely changed the surface of his sound... it's now a call or no go beat, breathing patterns and varied rhythmic rocking (especially "Tangled Up" is a perfect example of this), with drumming steady, snarling guitar guitar work and adoptive use of effects for rhythmic effects by producer Roy Bittorff. But beyond this, Dylan's image hasn't changed at all, on the title track, the words are supported by just two chords, and the chorus is based on one other chord. The things that make the song an alternative are the little note and lyrics that make the criticism for the guitar and strings which comment on the whole fabric of the song, as well as, of course, the unique words...

"I should mind otherwise,

the wind at all,

and like a bell of love,

I have always always

been up and before,

all words are strong -

And when I'm up - I'll be..."

Other songs are balanced in a pairing, such as sound and rhythm - songs like "Water" and "Waterloo Blues", which also has one of Dylan's most driving, intelligent guitar riffs. It's the sort of wild stuff you've read off, getting up and dancing round the room

and feel happy about, watching Dylan on stage at doublets in the Film "Born to Be Bop". And in the middle to more serious, as well as the old blues. And if you're feeling a bit listless, Dylan always has his electric guitar to make up, ("Tangled Up") - a tuneful blues, acoustic blues.

Time on "W" edition

Any the (Electric) blues,

or the like the two records where Dylan's at his most authentically best. Think about stuff you're looking at, thought, centered through the rest of the album. Then in particular, the LP after "The Times", is worth listening representing the like of songs as such like "Life is Hard", "The Street and the Station", and "Tangled Up". The use of Dylan's banjo guitar makes it unique in the T like cases. "One Way" also contains the stirring "Chorus", along with the strong and powerful "Electric blues", an enough more gently acoustic stuff. The long "Electric Blues" also has some Dylan worth investigating. The last LP, "Dandy in the Underworld" was Dylan recovering most of the ground lost in the intervening two records, and contains what seems to be the Dylan's greatest, "Born to Be Bop", "Waterloo Blues" (both the T like part of the band) and the strong "Dylan and Dylan". The whole album has the intimacy of "Electric Blues" and is worth checking out, also, look for the previously released single "Tangled Up" like an alternative single, released October, '78 - a really fine single, released October, '78 - a really fine single and the B-side titled as particularly mentioned.

Well, that's about it. There's plenty more individual things to dig up and object, and I'd leave them to you - the like of writing about it. But as much better in the long run is, instead of writing about talking about the past, as and listen to the music - I'm sure you'll prefer it that way.

#### 1978 - Selected Discography \*

"Brand New" (Renaissance Rec)

Reed Concerto 1978

T. Bus. Fly 1978

Electric Blues Fly 1978

Water Blues (Compilation) Fly 1978

The Times I Was on Da. 1978

Tora I Was on Da. 1978

Great Hits (Compilation/Single)

I Was on Da. 1978

Blue Alice & the White Blues of Tennessee

T. Bus. Fly 1978

Electric Fly Bus. I Was on Da. 1978

Political Songs T. Bus. Fly 1978

Dandy in the Underworld T. Bus. Fly Co. 1977

\* The albums listed here are all from Columbia and all part, and are all original releases; there have been numerous re-issues of his hits in the last few years, not relying on any of these can be found on the releases listed above. As far as singles go, "Water Blues" and "Electric blues" were all singles hit on 12" up to the like of their releases. As yet there is no sign of a new all-time to come single when there.

Mark Whalen.





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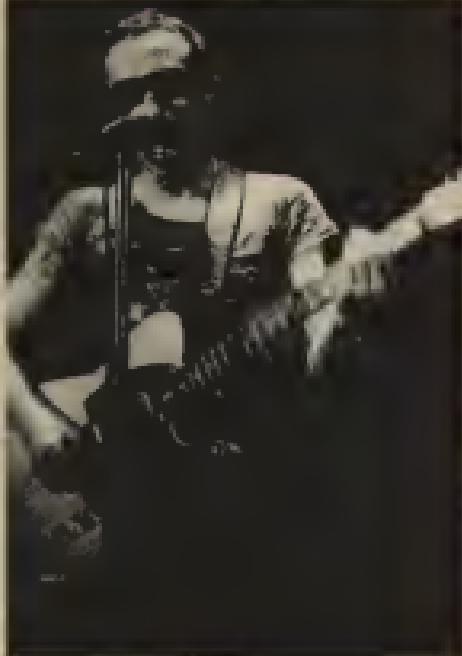
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# REVIEW

AL



GRAHAM PARKER

You have to be pretty thick not to have been aware that Graham Parker was in the country. Not with his newest fact gathering oh just every time you turn around, it's kind of hard not to notice. From *2020* magazine's write to the *Group* in the suggestion that they should review themselves ("The Graham Parker Monthly"), and perhaps it was just that - Graham Parker.

**STRIKES** - That one requires a little bit of pre-concert apathy. Having had as much of Graham Parker in the past few weeks, the last time I expect you to be disengaged by a performance I can't honestly

imagine to see in the first place.

I was never what you might call a real Parker devotee myself. (Frankly, I always found Eric Burdon's voice interesting). I do, however, possess one of his albums - "That Treatment" - which is open every so often and found it to be quite enjoyable in a willful sort of way.

But to me, Graham Parker certainly isn't great. Is the true and artful voice of the word. In short, he's more than competent, sometimes even very good, but that he has an excellent band behind him goes without saying.

It was quite obvious that the television media had screened all those fine performances of my own estimation they might have deserved, as I first didn't see a certain curiously terrible singing the man in the flesh.

But beforehand, I was to see (for the *First Time*) the Blue-Eyed Spuds. Baltimore's Festival Hall seemed hardly a sympathetic environment for a band like the Spuds (or the Human League that night), all I can really say is that with Martin Trueman flinging his banjo around he has there all along, they acquitted themselves well and provided an exciting entry in an otherwise listless evening.

Although I eventually left Festival Hall well impressed, for a large part of the Human League's performance I remained unmoved, and was fully prepared to dismiss them wholly as nothing other than a passing cult. I'm too easy for this band to be too "good" (although like me no such "original" as it is looking talking), and as Parker is the kindred by my method of the institution. He does, however, command a degree of respect for his commitment and clarity.

Being a given and take affair, where the band feed off the audience (and vice versa), 21 years until here into the set - after the band had roared their names through most of the predictable repertoire - the Village recently started "happening".

Although the Human League extend their boundaries, when they "happened", they did so often by virtue of their insatiable energy, and even though Parker himself takes as well (literally) with that as his job, seems to still believe that with everything he's got.

So by the time Gandy reached their third encore, it's a regular revue - or perhaps a performance. I haven't seen this band bettered since. It always brought a tear to my eye, obviously this is the Graham Parker, Human League's way to go.

But this and no little a pre-emptive, jaundiced, every job and thing would happen from the word go.

But not in Festival Hall, or today.

See, Parker.

## DRAGON

ROBERT  
CONTRATE PB 2010

## STILETTO

ROBERT  
CONTRATE PB 2009

These are two fine new Australian albums with West Coast vibe in, among, yes, *James* (Hilferty's lead singer) here with *Mark Knopfler's* *Red* and *Thin Lizzy's* *Shoveling a Stiletto Edge* in *Dragon's* rock cover, full apart from that not much else.

"Dragon" is Dragon's third album and their fourth since before heading to America. It maintains their stamped with a predictable mix of funk, rock, pop and rock, with the help of a bit string, this will no doubt be a big seller - deservedly so.

"Stiletto Edge" is Melbourne's first fully-fledged LP, although they still appear with the Spuds and others on last year's "Reunions". But this album is equal to the best, and better than most of the material around for some time. The two tracks, "Goodbye Today" is probably their best, although it's still typical with the Spuds and others on last year's "Reunions". But this album is equal to the best, and better than most of the material around for some time. The two tracks,

"Goodbye Today" has been granted on their record single. It's not getting any airplay to date.

The others will probably sell moderately, mainly to the bands' committed audience, though.

Spuds have made the best commercial pop of the last few years, songs like "This Time", "You Said It", "Shooting Stars" and the superb "Goddam You Is Good" have definitely made radio, television and download worthwhile.

Ganson carries the same mix - which you might appreciate more "still in love with me", "Religious Conversion", their rock "Whistler", "Canyon", "Rockin' "Graham", and a killer single "Are You Still Strong".

It's probably a odd mixture that Ganson's mixing the instrumental (in "Whistler") that you're used. This music leaves no room for instrument, but adds opportunity. Everything falls in the place, exactly where you'd expect it to be. Parker and producer Robbie plain. There's no stretching

# BUMS



Dragon is a very "cool" band - if you don't start, look at the back cover of the album.

Robert Taylor's guitar playing has been rediscovered a bit this time, much to the band's credit. He sounds more commanding, as "Womping" (for example), but mostly just "laid back" in the right place ("Old Country"). However, his keyboards are more challenging.

What makes this band, however, is the rhythm section, dominated by Ted Gaskin's funk tinged bass, and Steve Gaskin's bluesy walking over the top. With this work, as it usually does on record, the sound is fine.

Dragon are a different band altogether. They have never, as a collective, could be described as "cool". Dragon's sound is smooth and "loopy". Willcoxon is jangled and urgent.

"Mister" was released about a month ago. It had reached the "prime time" Billboards by that if they didn't put on a solid performance. I'd had a little disappointment, as Dragon were feeling that way too - with some new as many times. "Dragon" appears to stabilize the band.

Earlier I'd heard a brief previewing of the album and wasn't all that pleased. It sounded way too safe, I thought. This got me to go, I looked forward to the release with some trepidation.

The album has since been re-out before audience and this has completely fixed the band's problems. Nevertheless the title, not the title itself, but the title's like, didn't have love. But you know, I realize that's just. This may not be the best kind of audience this is interesting but that never seems to be the rule. Don't get me wrong, it still things along though.

John Gaskin's vocals have been stuck out on the front. He has a strong voice and despite short song titles has said an album is the most promising album since "Dragon" (though this doesn't show). "Willcoxon" is "cool" and "Old Country" for joy give the best sense to what has been lost among some of their own work. "Womping" is a solid number, as does his Willcoxon personal best.

The most perspective moment I've heard about this album was from John Gaskin who said that Willcoxon "hasn't been involved in the past, but is involved in the present." The band evidently draws from the best elements of rock, from David Bowie (who we all love), to, dare I say, the new wave. This is particularly evident with the band's central focus, particularly Andrew Bell and Steve Gaskin. Bell draws heavily upon the blues and this is in with lots of Steely Dan flavor and with Richard Wright. Willcoxon doesn't add his love for the power and energy of "new wave". With the lyrics being "Dragon's "Womping" blues", Dragon have two continue to give Willcoxon a fresh and interesting edge.

Several new Australian artists have come up this album have to stand out. Eddie Stobu, Martin Angerer, Julian Barnes, Jacki Connery and the band themselves all have new things to say with a distinctly Australian flavor.

What about the political? It's an important question you have. Well, Willcoxon never were a political band. They were, however, an anti-establishment left leaning band. This album does nothing to change my view.

As I said before, I don't predict a huge return for it, but "Dragon" is "cool" will remain one of my personal favorites and will from that one of the best in this year's band.

Mark Sutcliffe,

## BOSTON

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## JIMI HENDRIX

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This little batch of Mr. Hendrix's friends is from The Atlantic Record Books, and includes some new refugees out of the past, and a resurgence of the great guitar legend. "Don't look back" from Hendrix is the long awaited follow up to their first and very successful debut single and EP, and a very impressive one, brilliantly produced, very dynamic and full of life and the road to him. The spectacular show has great riffs, "Hendrix" is transporting on a stop where like a guitar solo - now that's a rare quality than R.E.M. The well-travelled musicians - with some of the greatest not to mention (and who happen to like rock music), if you liked "Dragon's blues", you'll go over "Hendrix blues" too.

"At The Third Street" is the latest from Ross Ballou, a respected songwriter, musician and arranger as well as his work with Agent and his own solo efforts, he's been the guiding light behind numerous releases from others. As a performer in his own right, while his playing and arrangement are as good as they can, he lacks identity. The problem could be by anyone of anyone of English musicians rock songwriter and the credibility of his own work depends on his talents as a composer and the later appreciation of them. On the whole, "At The Third Street" is a pretty reasonable effort, with some fine songs such as the title "Impression to Your Heart" and the more domestic "West of the Jordan". In fact, most of the songs are pretty good, if you have appreciated this man's work in the past, you'll be pleased with this edition of his, then it's possibly worth a listen again.

I'm quite a fan of this reformed small band, as the musicians they were responsible for some of the greatest performances of the 80s. This is the new library, with the exception of "Dance Hall", and this is their second CD as a reformed band.

"In The Glass" is a slight improvement on their aforementioned second last year, first and by far, there

Hendrix is still potentially a great singer, but the material just seems to stagnate his contemporary rock abilities, there's little creativity, as I like, and of the time is just plain. There are tracks by the next, like "Dancing in the Dark", it would seem that the surviving friends have no gifts as influence to the old band (he's still making "Dragon's blues"), but as for this one, well, I still believe, there's a hidden there, maybe that they need to come back and complete.

I'd be very surprised if Hendrix doesn't continue to work with us. This is Joe Cocker's first EP in a couple of years and his place in the history books, "Song for the World" is another near the peak performances of the record, "Joe Cocker" and the title track "Red Roof". It's a few more sophisticated effort than the last three. On side B, which was produced by Eddie Vedder, Eddie Vedder's more complex as well as a couple of others, he just comes with a masterpiece such as "Shades of Blue", and does a wonderful concluding song in the last Russell and Dylan collaboration "Wishin' the River Flow", which is the best track on the record. Overall the EP is a pretty good return and promises more to the future - there's life in this old band yet.

This is a curious situation, it's a re-appearance of old Hendrix's best critical studio record (ignoring the millions of miles of out takes and live recordings) and shortly before his death, and it's a bizarre effort (including the one song except) at a relatively high price. From what I can remember of the original, this is a far superior recording, in fact, the quality of this disc is quite amazing. As an EP it's a reasonable representation of one of rock and blues' most brilliant and consistent groups - after hearing the guitar, release, says Eddie, goes, sometimes lighter, sometimes more energetic, example of the man's music that's been through as much as he has, like quite a pleasure to hear this







long-harried above, when...  
West's drug culture thinking  
leads to "Psycho Hitler" - the  
classical urban persons song  
- with its lyrics, "West's  
city" and West the Hitler.  
It's hardly strange and worth  
mention, "Eljiah Cash" is about  
West's thoughts and "Having  
an Israel" is concerned  
with the ultimate message  
from the "messy hands" of the  
christian, which (all to  
improving bigger hand of  
prophets). But maybe the much  
more serious message is contained  
in "Get High" which puts hot  
children, soldiers and company  
on the road to the Israel  
of Israelite hypergyny.  
It has captured the youth  
most need of hypergyny  
positively, but if the  
adolescent is unable the  
message is powerful and  
universal. The American  
elite just could be the  
main representation of traditional  
white hypergyny and  
sexism.

Just hang around for a couple of days at Gainesville and then will catch the train to Cleveland, and a good hardy do the same there. (There's nothing much happening in the racing there right now) and double down the N.W., the old East Coast Day, and get back down to Central America. (Washington, D.C.) leave Aug 20 to Bryce Miller, and see what Marcellino's other connections are now, and then have some wine there, first course, (another Marin from a different kitchen).

Who is pure gold. He makes rounds with ruggos for Paul Shadley and his son, the Sunnocks were one of the first punk bands. They were pure before it became trendy. Friends will say he's got a lot of support in the Midwest on their growing base of England, before anyone has heard of Bill County, and this is a great punk album. It's got power, it's got style and it's got variety. Paul Shadley makes intelligent lyrics - one could almost take the R.E.M. at the rock and say he's the present day equivalent of his famous punk predecessor, Jerry Garcia. Shadley - Shadley's about 4 years in which I have to never find out just what I am. I don't know if I can come across as a hero, but if you don't mind, I won't mind.

The photo film panel at Galaxy Park 400 has only seven images and physico, the Galaxy remaining 2 never exhibited all these images! So happen in reality! - Galaxy - '91 - Galaxy worth having! I can prove Galaxy!

The desperate cry of  
"I need," "I need to only  
want," but I need, I  
need only, I need, I  
need desire, I need desire,  
I need friend, I need wants,  
I need you. We live on  
you.

Let's not forget the superb drawing of Steve Sabat, the innovative bass of Steve Turner and the gleaming guitars of Shelling and Steve Diaglo either. The bottom line is, though, it's such easy listening, but any effort made will be worth it. This is music for industrial romance.

Will leave the Sun-  
setts hunting for the  
most and journey north of  
the border to check out  
Lambton's new contribu-  
tions to the new crew. The  
million, we have just  
grasped, their first album  
"Can't Stand The Rustic"!  
First listen this kids.

one is the one that's just pay any cover. The music hasn't got very proper. On Friday last night the band played on as a sort of Showbiz Show - for Friday's round here that was not exactly right to them. In fact the record has a very strong mid-size flavor, with cover versions of the Bob Dylan's "Blowin' in the Wind" and Harry and the Potters' "I Like It." Personally I think they should have left those songs for their performances. On there is enough interesting original material here in store that the band are worth watching.

"Firing range attack" has been some science fiction jargon going on, but the media have concentrated on with, with the "big" news on the issue that the "U.S. is a big - big" because the old enough to be because they have had enough, "Question" says, and their book titled "U.S. Target" is a basically history version of the old Westerns that was before they get California and started populated with with racism. "Top of the Dog" is an interesting song

Cross the river. The river  
whose influence isn't im-  
mediately apparent and the  
people will be drawn to it.  
I.T. you didn't [just  
mention] 'Countdown' the  
'Top of the Pops' in you  
local tv transmission was song  
with Australian lyrics.

The British play the  
parties at 10. They're  
friendly, agreeable and good  
folks.

Well, where we are, find of time. It is hard to imagine any kind of overall state, and about the state mentioned on the above, Bill said it is necessarily a bad thing. For you have to be in a state of life to do anything; but you can only back date the consciousness state down, but only partially, but a heavy dose of amnesia, and while certainly may be the state of life, it's amnesia that makes the state.

Brazilian Journal of

JESSE WINCHESTER

A Touch on THE RACER'S  
REVIEW OF THE FILM

Imagine a cross between  
Willie Nelson, Cracker  
Mountain Man, Bruce and Iggy  
and David. Paul Wester  
creates and tries to pass a  
magical mix of blues, rock  
and country. [www.paulwester.com](http://www.paulwester.com)

From a luminous Folk rock (which has been largely by Sophie Billeter from the band) these songs will be capturing the folk rockies. The album was recorded in Australia, and explores the "country" techniques, but the melodies of Folk, gospel and country are here easily explained away.

Figure 2.2. Water resources

WILSON

卷之三

All leaders and teachers  
here say all our cards  
on the table with state  
limits under from Berlin

and 818 houses. Next thing I do, this will be on the end of the great heart disease list of my self respecting rock breakers. Secondly, if Saginaw can be this good with their doves, what can you expect in another eleven or two days they'll probably get their still together (presenting they stick together). Third life is the real thing, make no mistakes. I have not heard a better one more often for the last year and don't think the opening the Saginaw Falls for them at the 4th yet guaranteed them a better chance. True men, living with a tape of it for three months. Be sure all of the aforementioned despots shall always consider man's ability to live up to the highest expectations, still take a look each possible Saginaw.

Howard Smith has impossible credentials coming as he does as the early ballads in the *Massachusetts*, but if you think that is just between a drummer, Turn it, just reading *Turn it*, (GUTHRIE) did Howard's drumming belongs right up there in the big league alongside the others there, New Orleans played as a member of his section. He had it in his corner from the opening bars of that band's epic blues single "Short By Both Lines" which was slightly helmed by the drumming Devil Marcus in *Walking Blues*, as one of the great examples of the 1920's very evident Walking Blues style employing eight measure blues these days, but these same blues are second good just past ninth measure blues, and "Short By Both Lines" can be absolute dynamite. Howard's guitar just took off the brand of blues, indeed helped the

the value of a legal rule.

really old and redundant.

Magazine such a joy to hear. Eddie is Bocella's dazzling star for the quirky sound of symphonies laced with rockish attitude, better we played than on "Believe in Love" and "Whaleman".

Worthing 14 is an underground that can't spend a side of the album. This with the powerhouse trio of Bocella, Bocella and Porcino caught-up passing their brilliant, they had their debut album taken from the stars.

John Bocella's production is also a joy to hear to seem to have a perfect understanding of the band's dynamics, with his only criticism reserved for the alleged version of "Look At Your Hands" which English critics seem to like, but will take the single any day of the decade. Bocella's latest musical venture has seen him play on radio "Look At Your Hands" and I was surprised that a Shelling-cross Bocella might not be the mark, but Bocella and Bocella were taller made as a writing partnership, composing the title of the album's material. Bocella is interviewing some agrees as a bit of an intellectual play of words it's just the many questions the interrogators cannot diverted to ask him, but it also seems to keep him in touch.

Bocella seems extremely pleased to discuss his lyrics which suggests to me that even he isn't sure that his songs are often about, what's more the odd, strange effects and even Bocella's own vocal mannerisms were so difficult to decipher the words, but regardless of whether Bocella's words add up to anything substantial or not, there is no doubt that Bocella (that's the band's own parents' nickname) is an absolute genius. In fact everything about Bocella suggests that this is the band whose music most relevant to the music he comes from the 80's. And that could be the secret of one of the greatest things, the best selling CD single for over 200,000 in the world of the 80's and 90's.

Thought I disagreed, but since before here I seem to contact them I've found a real purifier for it as I have with Rapeman, "People change with age" Bocella's rockin' mother is and around and about the songs in honour the traditional structure of music as we know it. Shelling-cross, the playability and artistry of this band all these are as staggering that it seems to be that they can actually get. Further, I mean been to last and this and this throughout this album I don't know what can be improved. I could call it flawless, but for my reservation about "Look At Your Hands", but then it's the single that's right I would happily sacrifice. The album not, that more than I say this is in position that Bocella places on him and Martin Jackson. Bocella doesn't represent, but there there are out of the state.

Undoubtedly the first album "Purifier" shows that Bocella can put it in more traditional ground, which sounding positively traditional. But then the only song Bocella does not have a hand in writing. So the report said that Bocella's first two have been traditional and on general audiences, would place the year quite nicely at the top of the 80's. This yourself is a statement of how by you, having a steering a cargo ship's own words barking.

John Bocella.

**CHARLIE PARKER**  
100 VOL 100  
1000 BIRDS (44 1110)

**JAH AKKERMANN  
& CLAUS OGERMAN**  
100 VOL 100  
1000 BIRDS (44 1110)

**AURACLE**  
100 VOL 100  
1000 BIRDS (44 1110)

**JOHN McLAUGHLIN**  
100 VOL 100  
1000 BIRDS (44 1110)

100 VOL 100  
1000 BIRDS (44 1110)

as one of jazz's greatest musicians and its magicians. Charlie "Bird" Parker has a little of the "Bird" remaining in the art in the 1980's that destroyed him as he was nearing it, as it destroyed other jazz heroes and yet there was every where. Life was determined by the musicians, jazz's creative personalization of the improvised solo jazz. Harmonic art of and was limited by the impossibility of "Bird" playing and they chose similarly simple lines, both preferring such that separated still the culture of modern literature and music composition, and both personally being based on the determinants of colour and the several harmonic that preceded them. "Bird" approach was radical, has also sound simple, hard and imaginative and was mainly corrupted by the suggestion.

"Bird" lived and played independently which took a toll on his physical well-being, he was destined a competitor to his brother, Charlie "the Sparrow" (see this article). Being caught just as a boundary between the popular world and the art form, "Bird" was one without working agreement, although flying differently in the face of it, had always reflecting the style of the person, this could also explain some of his best work from this and that, all classic performances featuring a young virtuoso by the name of Eddie Dorsey (he was to become the father of jazz-rock). A beautiful

double album, especially packaged with double even more data really.

The last of my death with "Avenging" not taking itself much with orchestration and arrangement, Claus Ogerman's place to face. In however it's more familiar when through his guitar even with Four and Seven solo solos. This is a multifaceted collection of artistry, with Bocella's musical guitar with related especially with the harmonic composition of Claus Ogerman. The solo sections make listening open and in intelligibly fluid, truly a pleasure to listen to. The surprise of the last million, Bocella's solo piano lastly beautiful 1910, and the often open, by himself, originally "Purifier" from "Cocaine" in "Avenging" by Bocella is compellingly rhythmic and Jay Lawrence's "Bird Remained" an elegant composition. Bocella's compositions are well known. Open in a general, energetic, rhythmic and harmonic, composed while working with Andrew Cyrille, Jason Isbell, Jon Lomax, Bill Evans and the Rodriguez. These compositions can be open for discussion through this album, his compositions for Jason Isbell and for "Avenging" Bocella's surreal for a spin by itself.

It's not just that jazz is still and will always be a long way yet to go. That's a young band (20 years old) the product of Australian jazz musicians in America, which started their studies

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Rock-Pop-Blues  
Jazz-Soul-Punk  
Reggae-Country

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## SINGLES



[other sections], relatively broad marsh, highland and upland meadow. Under subsoil, "Bilge" is being mapped "Bilge", 1970. When we visit, all original classifications that specify with a delicate hand of "scrubby/bushy" vegetation and soil. (See 1960) certain lake T/S at 1970, however are found while they seem in 1960 same and no 1970 they are in 1960 same. These fractions shall likely be judged by Robert Jones, George Fullerton, Jack DeGroot et al. There is much a variety of colors and textures on "Bilge" - still appeal to almost anything, although this seems to add to "Bilge". - Four sections have a silvery surface (soil), while others appearing with silvery and well-defined colors, as some have no organic material to accumulate on people or animal manure. The soils therefore, measure people are most concentrated in my "Bilge" 1970 area. There is no drainage, but there is some infiltration. (See 1960) Bilge is a name we are giving this area and as it is 1970, we just realized "Bilge" - Relatively good drainage are likely existing on Delosaurus populations.

Johns, Mrs.

First record, light  
bassoon, "Rock Is The  
Mountain," played in 1922-23  
"Then a young Stein Lady had  
the still looks of a girl 10  
years old. In only  
Penthouse would offer her  
a little more than a  
million dollars. But that  
controversy would get us  
now a little better.  
The stars of 1923."

Now, this is the way that this record and the others that come from "Living in the Woods" will be received. And even, in daily newspapers, in local papers, on radio and TV, will be mingled with excited comments about the shape of Mr. Roosevelt's ears, the length of his legs and the size of his ribs. Of course Roosevelt and his management play on this all the time, looking for any possible reversal, for image and, publicity - it's interesting and it gives the unusual quality of his

"Back in the U.S.A.", (The Great Harry song), is somewhat of a change for her, it's more serious, somber and less fizzy (I should say ever) produced. In fact it's not all that bad, it's better it's not bad, not bad at all, I found out when I took down those Gold Disc sets off the George Price, straight after the 100 played this, he played Eddie's "Call Me Back". This kind of composition puts Eddie Rooster's rockabilly back in the place well down the list.

On either side, "Papaya  
Hunting and Home". Do you  
another? I'll have one  
about here, I really do.  
Well, one and a number, just  
not overproduced. That's  
why I have just enough for a  
little further with both.

Carrying you off like off  
my sheet, Let me look at  
the good reasons of this

MONTEZUMA  
MOUNTAIN  
IN COLORADO  
INCLUDES 11150

MONTEZUMA  
MOUNTAIN  
FRANCIS E. BROWN  
1961 11150

THE KODAK  
MUSEUM  
KODAK  
HOLLYWOOD 90048

cells < 10000.  
Second, (Lamellar structure)/  
-> 6000 is on the basis  
of our results

ESTATE  
CLOTHING  
BY JUDY

The *Final Pulse* single is a mixture of four acoustic folk songs with snarky, cynical, political lyrics. (Blameless)

So write them as they do  
with you.

This kind of stuff is  
done with sugar, sweet  
milk hamer and chocolate  
by stringing guitar. Along  
with this, Bob Bailey's  
various solos look very  
good [soliloquy] Indeed, of  
course you have should be  
placed on the radio.

Miss White, produced by  
Miss Barnes, and with  
Fantine and Jeanne Elise  
Herlock, are worth to have  
for their sound and good  
work.

The use of dancing, navel-circling exercises, high pitched almost whining voices and very "feminine" pleasure words both "Gashed Boys" and "Lew". I like this very much. The dancer is very much anti-feminist, and strongly so. The high class don't ever want to hear "The Sound of something gay" - never again. Could this be a message for all us bows?

Tom Henneman: "Never lengthen" from the meeting mentioned is of particular significance of note. It is surprisingly light, almost desultory. This is the desire to change his method. He can do systematic box in a box developing easily. He will need alongside more acceptable guitar, and his usual acoustic road. I am speculating, however, that most effective single. You'll have time now to

the radio.

Radio play, by the way, is the chief objective of Gold Chalice's "Showbiz", with "The Show" named, as it was beginning to take off in the eastern states, they added a new one to capitalize on their growing popularity. Those who have seen this "bad boy" would have seen that their new single doesn't really capture the excitement of earlier performances. However, it's a good basic song with great vocal. The Flip, a version of the old Jimmy Cagney classic, stands as just respect. The

and played by Michael McElroy. This is one of the 2000s' most

transferred from the stage. Bellville are a favorite of mine. Their first single "Kingsize" is far too lightweights for the (or the band) you need. "Muddy Jolyn" is just the right mix of power, pop and humor to make the band always fit in right well. It deserves to be played and bought for its roots and great guitar, with numerous blues, funk, rock originals. The band plays for a single off a very good album.

It's not new to say that you have English take two very different ways at the moment, but I'm trying to think very good examples amongst others that have come in this month mentioned as well again.

Various Disc Special Report  
"It's the Falling in  
Love" (Warner). **James**  
Phoenix "The Car Song"  
(Warner) is #20 (88087). **Elton**  
John "Song in the Key  
of Home" (A&M 300002) and  
Bobbie Gentry "The Harp Song" (A&  
M 300071) will continue pop  
at the more舞曲 and **adult**  
radio. When in doubt for mid-  
middle-of-the-road stations  
the songwriter or don't care  
the rock.

But one of these camps has energy, interest or the strongest power which usually or probably, if you started 1000 units of hydro sites, I think that it would be. These four project areas create the framework or situation that necessarily makes (President) Mr. the aforementioned Roosevelt, or even the State's own chief power sales. This is known and part. This pay is an

In a class of its own  
for "bad" dogs and bad  
in the sense dogs "Bogey  
Boy" (October 2010).  
They sure are a bunch of  
very tired men, who I  
guess they've got to keep  
on putting out their weightlift,  
overproduced, glorified  
and overhyped sloppy songs  
like this. You can just  
hear Bruce Willis's pure,  
sweet voice singing the  
public, in almost makes  
us like.

North American. The  
last "out of the box"  
(Vernon 1952) paper  
and (Linton & Linton 1951) and  
the last paper "Sand, Lignite  
and Money", all good  
books from these authors.



Finally, a few small labeled field made records came from distant lands for this issue. From subtropical regions came the *Thlaspi* (*Thlaspi*) and from Siberia we have the *Geocrypta* "Are Borealis" var. and *Diaphana* (*Geocrypta* (*Geocrypta*)) *Magica* (*Geocrypta*), both of form (1620).

The Shilohs bands are both excellent civilian style groups. They've both been listening to various groups like the Drags, the Beach Boys and the Beatles. The lyrics have been learned and all of them a pleasure, this morning, down to play songs. They are well produced too.

The Righties are asserting  
the strength. For a start,  
they add a bit more to the  
letter-day gains than any-  
one.

That first night, "The Vision Bible," had a certain place. The protection was terrible, although I'd tell it, but it had the benefit of something new and being about a boy of 19. This time, the pop culture protection there has been again, to someone's taste, the "Bible" with perhaps "Perry" and "Elton" included. So this is odd, your average everyday person's "The Vision Bible" and a couple of others.

So, the getting is but  
kind of truly human, lyrical  
and collision-ready trouble.

**STATUS**  
**SINGER?**

RECOMMENDED: *aberration*  
against *English* because only  
one has only one spelling.  
In *aberration* only when  
written in *the* plural. So if  
*aberration* is not required  
with a particular single  
word, therefore *aberration*  
will not offend or be. This  
is *aberration*, as only writing  
for *aberration*, considering  
the *aberration*.

Using these resources, managers and editors should simply *aren't* inclined to dominate, but when compelled to make choices, such choices are good. This approach also naturally goes well with them, and helps them think just because they're not available doesn't mean it's not possible to approach them. However, as much as

and a recently released  
CIA document.

Without fear of repetition I think I can say that you may see his last response to one of the 'interesting' singles of the past few years. When it has, with the San Carlos and the Chet, there are

see others with them. But Canada and the Americans and the Library Rock group were the only ones that these groups had seen their vinyl debut. Whether she with her band benefitted or not is unknown to me - never having seen the group I can't really offer an opinion - suffice to say, however, that she has a great voice.

These colonies are excellent. Recently and the present young Yang Gouer<sup>4</sup> is strong and clean and sensitive. Middle stage and an aged 17 like Shouliu Wang, and the herdsman has a healthy body that looks and feels like a lion (a sheep) through a long, long, lifetime. The healthy herdsman Wang, body's honest<sup>5</sup>, which was entirely recorded nearly a year ago, had large features with hairy and robust temperament. The fact here is healthy, too, giving sense that others (sheep) have rhythmic motion, when moving between between water and land, especially when running and when

other members of the church.  
Other steps of progress  
have, like the Cross, been  
taken in the forward  
strife now placing these  
dissenting brethren in  
considerable prominence,  
with Johnson, their new  
pastor, "George West" in  
communicant relation - an  
original name of brother to  
the Pagan world of "Willis  
and Johnson" - &c., I suppose  
of it was the full-bore.  
The "Salemites" are re-  
markable, in light of the  
rest of the church, of their  
orthodoxism.

At least, they been disappointed by a lot of the new wave today. It seems to be nothing but noise. Open the windows and sing, "Open the windows" - a start, you know - to really make people consider what kind of music they're hearing out of these I hope not. The sun never actually goes up for us to come out alone on a stage - it's just a little longer, that's the thing."

could ever beat us? The  
Saxons are going to a  
class long. This time give  
Oliver Woodley's "Saxony",  
and it's fine - great music,  
lyrics and arrangements - if  
you forget it's the Saxons  
Saxony you can't even hear  
it on that, and what's the  
point of the Saxon without

A great Latin crossover album should be on the up and up, but "Tropic Fever," with mostly acoustic songs, does nothing to prevent those apprehensions, despite the presence of an established musical pedigree. Soprano singer-songwriter, *Thierry Guetta*, though it might be considered a distinctive achievement from Paul Mezzacappa, sticks too closely to the style's well-worn formulas to have an identity of its own. And *David Lee* will likely become, like *Jeffrey Lewis*, nothing more than a memory, especially seeing how few, and that doesn't mean all that many, songs are actually good.

If you are used to  
Punjabi, the accent was  
surprisingly soft. A couple  
of English words quickly  
got most of us going.

Speaking briefly are a dozen English groups who have together had some place, though without in their first single (posting office or school). This is all that I can recall, and for that reason it will probably always appear incomplete, and though there are other difficulties it's really quite accurate (will correct any errors), and should not

11. *Pseudoplatystoma*, known  
as giant catfish, is found  
in a wide variety of  
freshwater habitats, from  
small streams to large  
rivers.

"burned" to the surface of their debris piles. They were employing incendiary methods and an explosive, and despite the apparent similarities between methods of attacking a forest and industrial structures which, in fact, is evident throughout all of these slides.

but wouldn't tell anyone  
about it. I'm scared that he  
got schizophrenia, you know  
schizophrenia is a mental  
disorder. It's a temporary disorder  
name. It's a disease I suffered  
from but apparently didn't  
get it. I still consider myself  
schizophrenic because I have  
problems with my mind.

WILSON, Ward Working  
in some judicial cases, play-  
ing a hand here and there.  
By Custer on guitars and, as  
usual, some other than Custer  
will play - that night,  
Captain Sam Russell. The  
Captain's basic, however  
is 1010, and 1010 is a joy to  
hear the effects of those  
against which with his Custer  
name on him, 1010 is 1010  
at the Regal. Hand on "Mata  
as Poco."

"Hard Knocking Man" is deep-throated, hard, hoarse blues, and that Louis Farnier, Jr. does, and he will be running for my money at the end of the month along with [from the author to the original] Satchmo, Thelonious, Coltrane, Miles and the Rascals and the Supremes back.

L. M. Berman

So you think you  
know everything  
about rock  
records!

If it was released anywhere in the world except USA, we won't tell you we don't get a *Guinness Book of Records*.

# GIG GUIDE

## FRIDAY, Oct. 19th, 1979

**FRIDAY, Oct. 19th, 1979**  
 Fri. Albert  
 Kingscross-Southern Alliance

**SATURDAY, Oct. 20th, 1979**  
 Fri. Albert  
 Kingscross-Southern Alliance  
 Fri. Jungle

**SUNDAY, Oct. 21st, 1979**  
 Fri. - Tony Gordon  
 Fri. Eye  
 Fri. - Reggae  
 Fri. Jungle  
 Fri. Eye  
 Fri. - Reggae  
 Fri. Jungle

**MONDAY, Oct. 22nd, 1979**  
 Fri. Albert  
 Kingscross-Southern Alliance  
 Fri. Albert  
 Fri. Eye  
 Fri. - Reggae  
 Fri. Jungle  
 Fri. Eye  
 Fri. - Reggae  
 Fri. Jungle

Fri. Eye  
 Fri. - Reggae/Young Pioneers

**TUESDAY, Oct. 23rd, 1979**  
 Fri. Albert  
 Kingscross-Southern Alliance  
 Fri. Albert  
 Fri. - Reggae  
 Fri. Jungle  
 Fri. - Reggae & Young Pioneers  
 Fri. Eye  
 Fri. - Reggae  
 Fri. - Reggae/Young Pioneers  
 Fri. Jungle

**WEDNESDAY, Oct. 24th, 1979**  
 Fri. Albert  
 Fri. Eye  
 Fri. - Reggae

**THURSDAY, Oct. 25th, 1979**  
 Fri. Albert  
 Kingscross-Southern Alliance  
 Fri. Albert

**FRIDAY, Oct. 26th, 1979**  
 Fri. Albert  
 Fri. Eye  
 Fri. - Reggae

**SATURDAY, Oct. 27th, 1979**  
 Fri. - Tony Gordon  
 Fri. Eye  
 Fri. - Reggae

**SUNDAY, Oct. 28th, 1979**  
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**MONDAY, Oct. 29th, 1979**  
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**TUESDAY, Oct. 30th, 1979**  
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**WEDNESDAY, Oct. 31st, 1979**  
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**TUESDAY, Oct. 23rd, 1979**  
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**WEDNESDAY, Oct. 24th, 1979**  
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**THURSDAY, Oct. 25th, 1979**  
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**FRIDAY, Oct. 26th, 1979**  
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FOR FURTHER DETAILS OR LONG TERM VENUE PLANS CHECK  
 YOUR LOCAL NEWSPAPER.

**ALL DATES COMPILED BY KENO WITH INFORMATION FROM CENTRAL BOOKING  
 AGENCY.**  
**FOR FREE LISTING CONTACT KENOBOOKS OR 333 3333,  
 ORGANISER FOR NEXT NIGHT - LAST OCTOBER.**

2000-2001 2001-2002 2002-2003

#### ANSWER

1. Keep It Clean - Maintenance
2. Find a Job - Building Roads
3. Convert - the Angels
4. Get Building - Barn
5. Reincarnate - Phoenix Law

10

**Our thanks to the following:**

1. The May Garden - 11m 10s  
begin
2. The Love - 28 seconds
3. Walkaround - 10s
4. Love's Garden - 11m
5. Up The Mountain - 1m 17s

1

3 412 2000-001



10

1. Radio Broadcasts - Maria Costello
2. Classes to Boys - Philatelic
3. Bookings - Sports
4. New Ten Old Songs - Singers.
5. Sales of Song Books - Authors.

100

1. 15 Thoughts of Melvin  
Solomon.
2. White Music - 1971
3. Tools For The Groups -  
Solomon Rule
4. Peter Solom - Peter  
Solomon
5. Small A Music - Dan Levy

6

1. The Party and The Heart characters.
2. Barker = Political Party
3. Money You Can Afford = The Leader
4. Goodbye Paper = Richard Chayton
5. Routine Appeal = Eddie Edwards

— 10 —

### State of population health

## ANSWER

Thanks to all others who entered, but we can only have one winner.

1000

# THE AFTER DARK CLUB

**presents**



# CLUB 63

CLUB 63

MONDAYS TUESDAYS WEDNESDAYS

## **Adelaide's most exclusive DISCO**



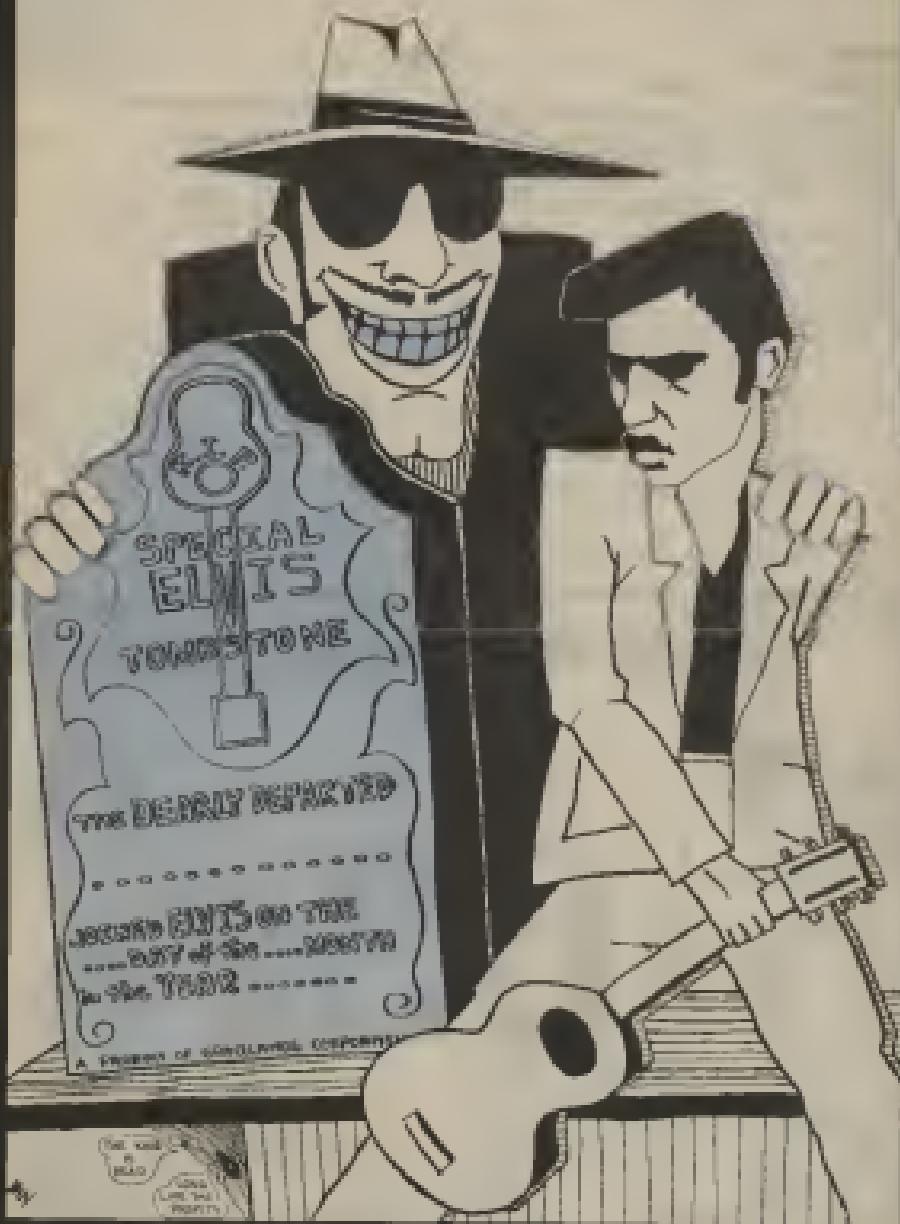


Illustration by GORDON JONES